

# GEORGE ARLISS in "ALEXANDER HAMILTON" NOW AT THE NEW NATIONAL THEATER

## GEORGE ARLISS

A Great and Serious Actor in a Most Important Play

One of America's Great Men and Statesmen  
Written Into a Play of High Dramatic Power

*The story of a marvelous life, a tragic death, entwined with the history of this nation, its Constitution, its great George Washington.*

*The story that underlies America's power. This play combines marvelous acting, intense dramatic interest, with highest educational value.*

When the publication of this page announcement was ordered by A. L. Erlanger, of Klaw & Erlanger, Mr. Erlanger was asked, "What shall we say about this play in the advertisement?" Here is the reply:

**By A. L. Erlanger**

Tell the public something about the able actor, not too much, the public knows him.

Print boldly the picture of the great actor who is your star. Show the world the face of the man who is to interpret the character of Hamilton.

Then, as forcefully as you can, tell about ALEXANDER HAMILTON, the American giant whom Arliss brings to life and puts before the public on the stage today—a great service in education.

Alexander Hamilton, with the help of fate, chose his parents wisely. His father was a Scotchman; his mother was a French Huguenot.

He was vain of his ancestry, called his country place "The Grange," bragged of his blood, and through aristocratic vanity fought the duel in which he was killed.

The harmless ancestral vanity of Hamilton was useful to his country. It made him think himself superior, allied with greatness and established power. His counsel gave to the country what it needed, the staying hand of conservatism.

Guizot the historian said that Hamilton put into the Constitution of the United States ORDER, FORCE, and DURATION. Others have said that he tried to make it too cast-iron—in the effort to govern after his death.

Good fortune put Hamilton to work as a boy of fourteen. Luckily for the young man he began to do his thinking early instead of letting teachers do it for him until he got out of the thinking habit.

The result was proved when he took charge of the accounting house that employed him with success when he was only fourteen years old.

He got education and information in the right way, and did not imagine that an accounting room man should study only business. He read history, philosophy, and poetry, and THOUGHT as he read.

Fortune was always with him to the last, when foolishness in spite of fortune killed him.

He earned the friendship of Hugh Knox, a clergyman, who gave him education without charge. Then having learned something about life and the past he went into King's College for a while.

At eighteen he was an able writer and a great orator.

And Hamilton knew the most important thing for a young man—to ob-

serve, study, and associate with superior men. Because he knew that, Hugh Knox educated him.

And because he knew that, George Washington made him his private secretary. That does not happen to young men who make pool rooms their specialty.

Hamilton studying, working to the hour of his premature death, had his hand in everything; in war, a brave fighter and capable commander.

And in politics and statesmanship a great leader.

He taught this country in its babyhood that a nation cannot have thirteen different heads. There must be one head, and the head must do the thinking, planning, and ordering.

We are getting a one-headed government in this country, and freeing ourselves from the notion that the United States should travel in forty-eight different directions at once, and we owe it to the early work of Alexander Hamilton, whose character and power Arliss portrays so marvelously in his great play.

Strange are the follies of the human mind. And strange the endings of many great men—of a Napoleon, landed on St. Helena by excessive ambition, or an Alexander Hamilton, killed in a foolish duel through excessive vanity.

Hamilton, who refused the office of Chief Justice of the United States because he did not look for honor, but preferred hard work, could not resist the invitation of the blackguard Aaron Burr, who challenged Hamilton to a duel, because he wanted to kill him and get rid of him.

Poor Hamilton, who had boasted of his blood "as proud and high as that of any," thought that he must prove his aristocracy by allowing himself to be butchered like a dog.

And a hundred and fifteen years ago, at Weehawken, across the Hudson river from New York, he stood up and allowed himself to be murdered by Aaron Burr's first shot.

That is the story of a wonderful life—a mere bare outline. It is the story that George Arliss presents NOW to the public at the New National Theater in Washington.

Full of power, intense interest, dramatic force, this play interpreted by a profound actor should be seen by every intelligent American.

Add as an interesting touch, that Hamilton left behind him four boys and four girls and a widow, who died at the age of ninety-seven, and wore mourning for fifty years. A rare widow, a powerful woman. Let us hope that her blood has been handed down with Hamilton's, by some of those eight children, and that some of that blood is fighting for this country in France now, more usefully than poor Hamilton, stirred by vanity and foolish convention, fought the Weehawken fight of more than a century ago.



GEORGE ARLISS AS ALEXANDER HAMILTON



George Arliss As Himself

Study the face of Arliss in real life—then study the face of the actor-student above. Marvelous the power that commands the inner mind. It enables a great artist to live and BE the character that he represents.



Jeanne Eagels As The Intriguing Woman

See the Great Actor, George Arliss, in "Alexander Hamilton" Now at the New  
National Theater